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Editor

January 1918

Vol. 39

March 1956

No. 3

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Pre-dawn, in the Garden of the Gods, Colorado Springs, where an annual Easter Sunrise Service is broadcast to the country over a national CBS network.

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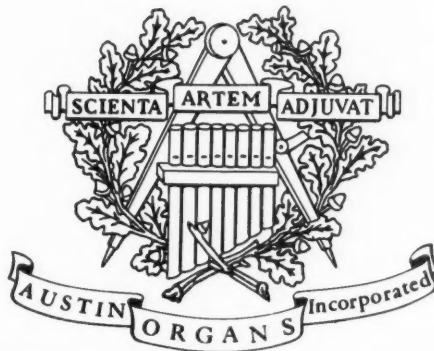
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CHORAL MUSIC REVIEWS

William A. Goldsworthy



Mary E. Caldwell—"That blessed Easter morn," D, 4p, e, Gray 16c, a strong bright anthem with stirring melody, harmonized freely. Second verse melody for men has 3-part female humming accompaniment. Final verse has real descant for soprano. Good.

T. Frederick H. Candlyn—"This joyful Eastertide," G, 6p, e, Gray 20c, an old Dutch carol arranged in Dr. Candlyn's fresh vigorous manner. After it was finished he decided to make a more dramatic ending.

W. Glen Darst—"Gird on thy sword O man," D, 6p, e, Gray 20c, a typically Darstian anthem, unison first and last verses, harmonized middle section very well worked out. Closes with strong harmonized statement of the title.

Garth Edmundson—"Hail to the day that sees Him rise," Af, 6p, e, Gray 20c. Mr. Edmundson has used a short 4-measure phrase to make a fine Ascension day work. Two measures in 3/4 and 2/4 tempo state a phrase, followed by a 2-measure Alleluia. This refrain, as it were, is tossed about in all manner of styles yet never grows repetitious or tiring. We call this ideal conservation of energy.

Cecil Effinger—"The glorious Day is here," C, 11p, e, Gray 25c. Written in the grand manner, with big unison passages, a few dissonant phrases for organ against sustained notes by the choir. Effective, marred only by recurrent use of the word "the" on the strong accent of the music.

William Neidlinger—"I am not worthy," Ef, 4p, e, Gray 16c. A sweet and reverent setting of this old communion hymn which fits perfectly the purpose for which it is written, i.e., to be used while the congregation is receiving.

Frank Scherer—"Te Deum," Ef, 12p, m, Gray 25c. If the composer had disciplined himself to write in measured form, he would have had a truly great canticle. This is practically bar-less music, however, so that as always with this loose type of writing, it is difficult to get the meaning intended. Phrases are rhythmic, could easily have been so presented. Evidently the temptation to be "contemporary" won the day. A good choirmaster can, with time, get the number over to his choir, and the fine effect of it will repay the necessary extra work required.

Frederick C. Schrieber—"God is our very hope and refuge," D, 10p, m, Gray 22c. Done by a fine composer, this anthem does not, however, measure up, in our estimation. It is hard to point out any weakness for it has the requisites of a good anthem. Perhaps the fault lies in a slight awkwardness between textual and musical accents. Our newer writers have small concern for text at times. We shall enjoy hearing others' reactions. [No composer of church music who does not recognize the fact that choral music which is not music set to words—therefore not making text pre-eminent—is aware of the basic reason for music-in-worship. Ed.]

Leo Sowerby—"Communion Service," F, 10p, e, Gray 25c. No one should ask Dr. Sowerby to write a simple service, for one may get what he has done here. It is a simple service; but it is not Sowerby. In

the responses to the Decalogue, we get 3/4, 4/4, 5/4 time in the first three measures. Surely the words "Lord have mercy" need not such rhythmic treatment as this. Sanctus we much enjoy; the rest is not startling. To be fair, if one treats this as bar-less music, it comes off quite well. Dr. Sowerby makes up for it in the next work we review.

Leo Sowerby—"An angel stood by the altar of the temple," C, 16p, d, Gray 25c. This is the real Sowerby, with superb workmanship evident in every page. A dramatic text gives impetus to his vivid imagination, and we get strong mystic melody, brilliant climaxes, biting dissonances against powerful chords or stark unisons. When the anthem ends you sit back to rest mentally and physically. This is fare for the mighty in spirit and in ability, although a good medium choir is capable of doing it.

Sir John Stainer—"Could ye not watch with Me," E, 4p, e, Gray 16c. All who know Stainer's "Crucifixion" remember this chorus, here printed separately, thus saving the cost of the whole score.

Everett Titcomb—"To the Name that brings salvation," D, 7p, e, Gray 20c. Written for the Centenary of the Society of St. Margaret, this anthem breathes devotion and confidence. Second verse has delightful soprano and tenor solos.

Alan Walker—"Ye watchers and ye holy ones," D, 4p, e, Gray 16c. Another of the myriad settings of this great melody, this time solo until the last verse, where a descant is added. We would like to see a descant that does not use the top line of the staff as its mediant. When sopranos shriek, F, G, and A in succession, a number of times, the decibel is a little too much for comfort.

David McK. Williams—"O God, Thou art my God," Cm, 11p, m, Gray 22c. Another of the effective free-flowing anthems from the pen of a man pre-eminent in the knowledge of the use of voices, and who utilizes that knowledge in all his writings. While not difficult, there is quiet power. Dr. Williams knows the secret of power in performance, as well as in writing. I have not forgotten the occasion, when presenting an anthem of Dr. Lefebvre's and bringing it to a tremendous climax, the latter remarked, "David, you drew out the last drop of juice there was in it."

David H. Williams—"Draw nigh to Jerusalem," D, 6p, e, Gray 20c. For our readers, we comment on these two Williamses. David McK. was the great organist of St. Bartholomew's New York, who wrote in the little spare time that he had. David H. is a young organist in a smaller church in New York (Ft. Washington Collegiate), who is wisely devoting practically all his time to composition, and whom we predict will become one of our fine writers. At this time, because of the sanity and beauty of his work, practically all the publishers welcome it. Simplicity and strength are two of his attributes, as evidenced in this anthem. A steady tread, with thin melody, opens it, organ stating the theme. Then voices enter, using a quaint figure on which is hung the text. These two themes gradually expand to a tremendous climax, voices in unison

shouting the triumphant Palm Sunday phrase while organ doubles its upper voice and thickens the significant tread theme. All moves so comfortably and strongly forward; no dissonances to interfere. This is a composer who writes well enough to get stark effects with simple chords.

THREE CANTATAS

C.P.E. Bach—"Holy is God," 30p, m, Concordia 80c. Concordia has again given us a work that will enrich our collection of dignified cantatas for church use. Karl Geiringer has edited it in scholarly manner. Henry S. Drinker has made an English text both literary and well adapted to the music. We quote Mr. Geiringer: "In his capacity as music director of the Hamburg churches, C.P.E. Bach had to supply a large amount of compositions. Rarely could he write a work solely to satisfy a powerful inner urge. 'Holy is God' is, however, one of these works. With its daring modulations, bold juxtaposition of sharply contrasting keys, it is one of the most significant pieces of Protestant church music written in the second half of the 18th Century. This edition is based upon the score published by Bach himself in 1779."

It opens with an Ariette for contralto (we suggest all contraltos), explaining the division of the main work as that of a large chorus and a smaller group used antiphonally as angels (this smaller group would be sung today by solo quartet). Theme for the whole is that of a small Te Deum. The work is easy of performance, with a solid organ accompaniment throughout. Bach used strings for the quartet and a full orchestra for the "chorus of nations," as he called it. The music is full everywhere save where relief is provided by the quartet. This is an ideal cantata for feast days or festival performance, as it is brilliant, strong, and short (we would guess it takes about 12 minutes to do). While not at all in the father's great manner, it has a dignity of its own. Concordia gives a large open set-up which makes for easy reading; also, as is their custom, a delightful format. Any fair amateur choir can perform it, so—why not?

Mary Howe—"Prophecy," 38p, d, Gray 75c. We would like to know this person, for, judging from her music, she is mystic, strong, likes men, this being her second great cantata for men's voices in the past year or so. First was her setting of Donne's stately poem "For whom the bell tolls." We prefer the former work, probably because we can understand Donne better than Blake, whose mysticism is either too deep or too broad for us. Donne being more direct, makes for easier setting; while "Albion's coast is sick, silent; the American meadows faint," to us has no appeal.

This is a tremendous work; it is the only way to describe it. Yet we doubt its wide use, for there are not tremendous choruses to sing it. Few college groups have the tenors and basses necessary to its performance, and few will give the time to learn it properly, as many of the dissonances are too difficult for the singers. We would very much enjoy hearing it sung, and we congratulate Mary Howe. Also the publisher for his courage in getting it out.

John LaMontaine—"Sanctuary," 20p, m, Gray 60c. To us this work is the most significant of the three. It grows on one. We began by not liking it, then came to like it extremely, now feel, having gone through it carefully six times, we are in a position to judge it fairly. Text describes the building of a sanctuary, and thanks to those who have had part in raising this place to the worship of God. It is contemporary music which grows out of the romantic past, never losing touch with it. Prelude, for organ throughout, shimmers as though emerging from nothingness. Warm registration is indicated (no baroque about this person). Beautiful dis-



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Our only criticism is that at times the choral writing is not equal to the instrumental. We feel that if this composer becomes more familiar with voices and their potentialities, his own will be one in our choral work to be heeded and respected. To us this is a great work though a short one. It is one that points the direction the new road takes, which, while pressing forward, does not forget the path already trod. We have a profound respect for John LaMontaine. Look the work over for your own benefit, and watch this young man in the future.

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BUDGET EXAMPLE

from one of the largest churches on the eastern seaboard:

Estimated expenses, 1956:

Ministerial, secretarial and office staff \$75,600
Sexton and assistants, elevator

operators, etc. \$24,000

Music (organist, choir, and care of organ) \$23,360

Maintenance of church and church house \$31,000

Office expenses \$7,300

Session's expenses \$17,000

Bible classes and Sunday School .. \$3,700

Woman's Ass'n, catering, and congregational dinner \$9,000

Reserve for extraordinary repairs and improvements \$12,000

Benevolences (total) \$49,500

Total estimated requirements \$252,460

Total estimated income \$105,500

Even in so wealthy, and expensive, a church, where the music is of highest quality, the music is slightly less than 10% of the total estimated budget. TAO will continue to maintain that a progressive, alive parish—one in which the power, and the place, of music in worship is fully recognized, must spend at least 10% of its total budget on its music.

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MUSICAL MISSIONS

An article appearing in the Jan. 22 New York Times interested us: "A song and dance man with the proper attitude might make a good missionary for Christianity, in the opinion of a Maryknoll mission sister. Sister M. Juliana, speaking at the opening session of the Fordham University Conference of Mission Specialists, extolled the virtues of modest and properly channeled song and dance for the conversion of primitive people. . ."



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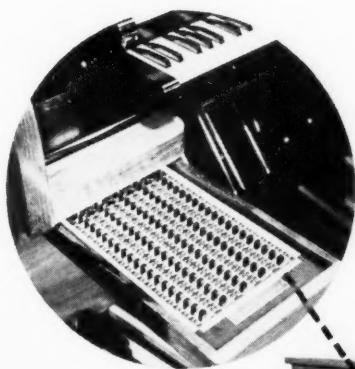


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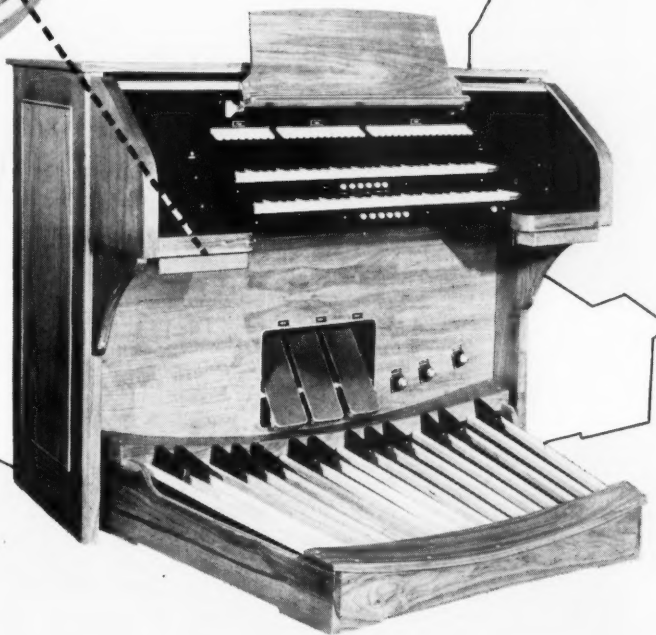
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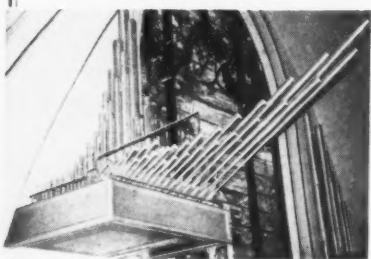
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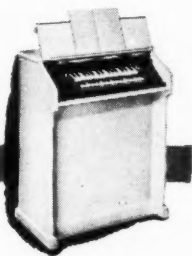
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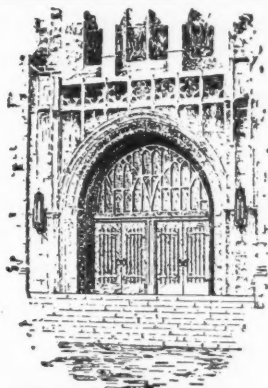
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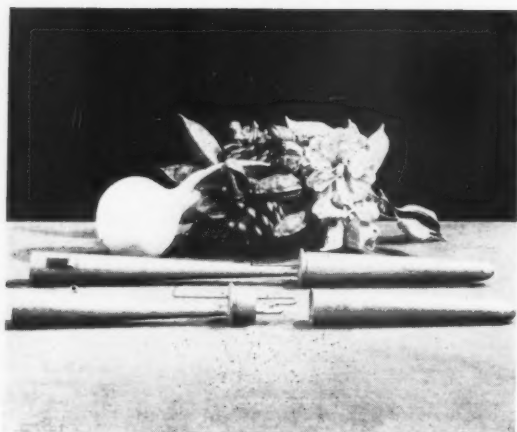
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An Oboe pipe, some Mexican fruit, and a String pipe.
Photography by Ernest White*

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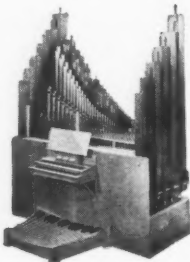
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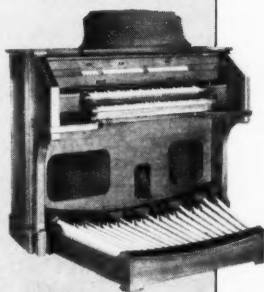


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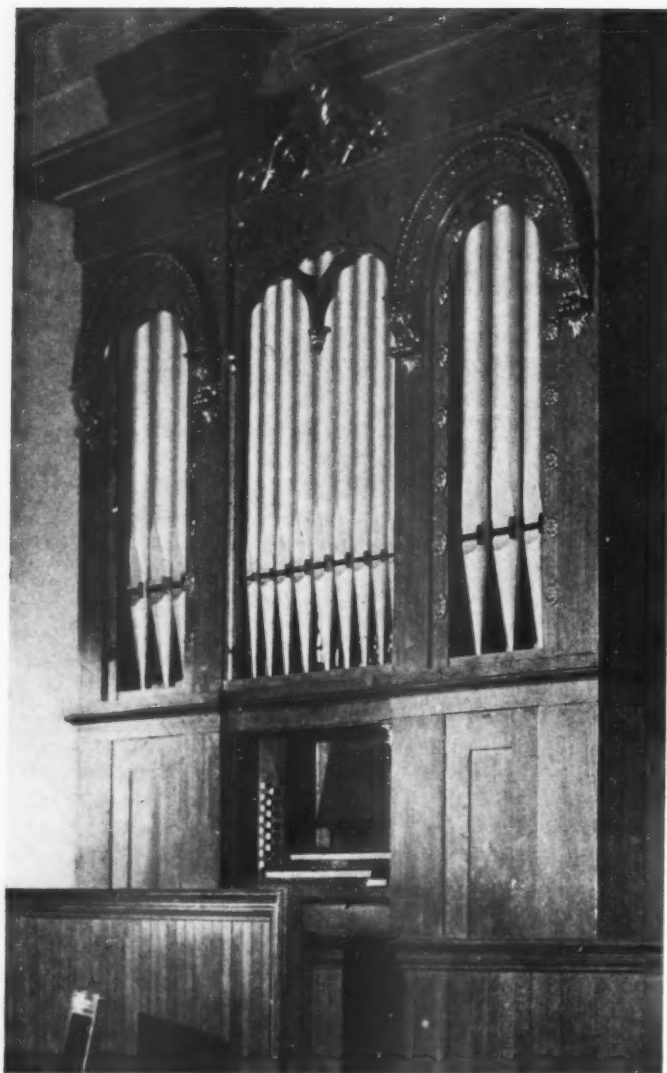
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Baptist Church
William A. Johnson, 1858
Shelburne Falls, Massachusetts

THE AMERICAN ORGANIST, March 1956

Potentialities of the Small Church Organ

Everett Jay Hilty, M. Mus.

Associate Professor of Music, University of Colorado

"An organist must endeavor thoroughly to understand the organ which he is about to play, in order that he may achieve the best possible results. One has often heard an organ, treated by two equally good organists, that sounded better in the hands of one than in those of the other. That is due to the fact that one has better taste than the other in the combination of registers."

Dom Bedos de Celles, *L'art du facteur d'orgues*

IN 1775, Carl Philipp Emanuel Bach wrote of his father that "no one understands the art of registration as he did. This knowledge passed away with him." Contemporary accounts tell us of J. S. Bach that "His method of registration was so unconventional that many organists and organ builders were horrified when they saw his selection. They believed that such a combination of voices could not possibly sound well, but they marvelled when they later noticed that it was exactly in this way that the organ sounded its best and that it had only received something heterogeneous and unconventional which their own manner of registration lacked!" (The Little Bach Book, ed. by Nickel).

Here is the answer to those who pay little attention to registration, assuming that all of the music is in the notes. While we do not condone those who use exaggerated colorings and tempi, we also have little patience for those who justify their lack of imagination or laziness in not becoming thoroughly acquainted with the organ they are to play by claiming that they are performing as Bach did! C. P. E. Bach also states that "insight into the character of the piece is necessary. The signs determining whether notes are to be slurred or to be played staccato are often missing." Rousseau's *Dictionnaire de musique* (1775) contributes: "...one who renders only notes, keys, scales, and intervals, without comprehending the meaning of the phrases—even if he is precise otherwise—is nothing but a 'note-gobbler!'" Do not be misled by the technicians who are mere "note gobblers" any more than by those who cover their technical inadequacies by resorting to kaleidoscopic tonal colorings and "oleaginous ditherings."

One other tragedy found in today's organ profession is the display for "cultism." I know of a well known music school where the students of one of the organ professors attend recitals of a colleague's students and sneer at the fact that Karg-Elert was played. These "decadent romanticists" in turn attend the first professor's student recitals and criticize all the pre-Bach and dissonant modern works played! Must we be so narrow and prejudiced that we cannot know and appreciate (or at least tolerate) all the schools of composition?

The purpose of this article is to try to demonstrate how organ playing can be interesting even on a small organ, and to stimulate interest by suggesting various ways of getting the

The Head of the Organ and Church Music Departments of the University of Colorado discusses the value of imagination and resourcefulness required of organists playing a small instrument.

most out of a little instrument.

Intelligent interpretation demands some knowledge of the school of composition and type of organ for which compositions were written. For example, French organ music registered for resonant cathedrals would not bear the same registration (even if the stops were available) in one of our stuffy "parlor" churches. Frescobaldi, in the preface of his *Toccata* published in Rome in 1614 says, among other rules of performance: "This kind of performance must not be subject to strict time—(but) as in modern madrigals which are sung, now languid, now lively, in accordance with the affections of the music. . . The cadences, though written as rapid, must be performed quite sustained; as the performer approaches the end of the passage of cadence, he must retard the tempo gradually. . . it is left to the good taste and fine judgment of the performer to control the tempo, which consists of the spirit and perfection of the manner and style of interpretation." According to Dorian, the influence of this subjective vocal style continued until "the severe Baroque of Bach's polyphony changed organ performances into an objective, transparent, specifically instrumental style."

It would seem needless to say that our first duty in playing an organ is to become acquainted with it. Yet many organists play for years without knowing whether theirs is a "straight" or "unified" organ, or whether there is any duplexing. Indeed, some organists do not even know the meaning of these terms! Some organ companies cleverly conceal duplexing by making the Great 8' Diapason a 4' Diapason on the Swell, and vice versa. Every stop should be individually tried and tested in combination with every other stop on the organ.

One should learn to be economical in the use of stops. How many times do we see the registration given "flutes and strings," which usually is about the dulllest combination on the organ. Use individual stops, using additional stops ONLY for a specific purpose! Characteristic colors may be modified by other stops. Thus a reed may be made more mellow by adding a round 8' flute, more piquant by adding a 4' flute, nasard, or 2', or it may be made keener by adding a bitey string. Early Germans considered the 4' flutes as adding more power and solidness but very little brightness (except string).

If merely coloring is desired, skip the 4' and add 2'. One of the most useful stops on a small organ is an independent 12th. It makes a quintadena when used with an 8' flute, a synthetic orchestral oboe when used with an 8' string (a 4' flute usually helps this combination), and an imitation baroque cornet when used with a soft 8', 4' (and possibly 2') plus the octave coupler. In combination for bigness omit the softer stops—they are not only superfluous, but are apt to destroy the clearness of the music. . . the only time they will

be apparent is when they are out of tune! Form the habit of contrasting colors in purity. Too many players allow one color to spoil another.

Since the pedal is usually inadequate on small organs, devices must be used to make it appear more than it is. When playing on one manual, the other manual might be considered as an independent pedal. Thus an "organo pleno" registration might be full flue (except soft stops) on one manual, with whatever reed is available on the other, coupled to pedal. Pedal reed against manual flue gives a wonderfully solid effect. Another device is to play the pedals in octaves. This can be done more often than might be supposed, and is particularly valuable when the melody is in the pedals. In some compositions the pedal may be doubled with the left hand, thus giving the benefit of manual octave couplers.

It is not necessary constantly to use 16' tone. If the ear is given a rest once in a while from the customary 16' tone, it will be the more effective when used again. There are also many effective organ compositions which use little or no pedal. In order to get a 16' and 8' pedal to balance, say, an 8' and 4' flute manual combination, try using the 8' flute coupled to pedal, and use the manual 4' coupler—this gives a pedal 8' and manual 8' and 4' (except on tracker action organs).

Try all the stops at all pitch levels—do not be afraid to play an 8' solo passage an octave higher on a 16' stop, or an octave lower on a 4' stop. In playing a recital on a small organ in Texas, I found the Swell 16' Bourdon the most beautiful 8' flute on the organ! In a recital on our 100-stop 4 manual Austin at the University, I discovered the Choir Piccolo (2') made a delightful pedal 4' solo for a particularly intimate passage.

String tone, as a rule, sounds best in low registers, flute tone in high registers; yet composers or editors sometimes register melodies below tenor C for flute. Remember that registrations are usually worked out with a particular instrument in mind. . . always feel free to register a composition for *your* particular instrument. Some organ teachers pronounce "rules" for registration, such as "never use the Diapason as a solo stop." There can be no *rules* in art, only *principles*. Your ear (or someone else's) is your guide—and not at the console, but in the sanctuary or auditorium. It costs nothing to try the most apparently screwball combinations, and you might be pleasantly surprised.

Suppose one desires a full, rich "English" type of tone, a solid diapason chorus. He tries the only 8' diapason on the organ with 16' and 4' couplers. If it is too muddy, he discards the 16' coupler and couples the Swell 16' Bourdon, or a Swell 8' stop to Great 16'. Or he may play the passage an octave lower, using the 8' and 4' diapasons, with octave coupler. If the 4' coupler becomes too shrill, he couples from the Swell for his 2'. He explores every possibility and tonal range before deciding which is best; his ear, rather than his eye, being the final judge.

For a full string ensemble, one might couple the Swell Salicional and Celeste to Great 16', 8' and 4', then play an octave higher, with the Great unison off and 8' flute with 16' coupler. This gives in actual sound an 8' flute and string, 4' string and 2' string. The flute gives a certain amount of body to the combination without being too obvious. If there are more strings on the organ, the organist will, of course, experiment with all the stops available, trying all ranges and pitch levels in various combinations.

For an 8' and 2' flute combination, the 4' flute may be played with the unison off and 16' and 4' couplers. Better still would be to use the 8' flute on one manual and 4' flute coupled with 4' coupler for the other, thereby achieving a better balance, through the use of two independent sets of pipes. This demonstrates a certain value in unification. May I quote from Clutton and Dixon: "The extension organ, in its essence, is simply the coupling in octave, sub-octave, and other pitches, of selected single ranks of pipes of complete

compass. It is not a little remarkable that the most strenuous opponents among organ builders do not scruple to fill their instruments with a copious array of octave and sub-octave couplers. Many players also do not hesitate to use these indiscriminately, thus producing a much more ill-balanced effect than even a badly designed extension instrument. One advantage of an extension organ is that octave and sub-octave couplers, as separate draw-knobs or stop-keys are almost entirely absent; consequently, abuse is impossible. Their appropriate selective use, with suitable ranks, is inherent in the instrument itself but (provided it is properly designed) the balance is not upset."

On a unit organ the organist does not have to resort to so much playing in unusual ranges, etc., the selected ranges being at his disposal, but he must be judicious in his combination selections.

A small organ with few pistons almost requires a satisfactory crescendo pedal for ease in playing. I am in favor of the old fashioned crescendo pedal indicator instead of merely a light—I have one on my church organ and know exactly what stops come on at each point of the indicator; this is worth several general pistons!

The foregoing article was first presented in 1949 to the Colorado Springs Chapter, AGO, later, in 1950, by invitation at the AGO national convention in San Francisco. It has subsequently appeared in print in *The Diapason* and *Fischer Edition News*. TAO considers the article sufficiently valuable to again offer it for study, and for use by imaginative and resourceful church musicians.

JEHAN ALAIN

A Tribute

Very recently, in a shipment of catalogs and other material sent by the French publisher, Alphonse Leduc, was found a handsome little pamphlet noting the compositions of Alain. Included was a biographical comment which TAO thinks may be of benefit to recitalists, for program notes.

"On June 20th, 1940, at the siege of Saumur, was killed the cavalry soldier Alain, hit by a bullet in the heart. He was aged twenty-nine, with a wife and three children, and gifted with genius.

"The years go pass, each one bearing out the truth of this great word. His was a genius made up of humor, light-heartedness and emotion; a lyrical and homelike genius, touched by delicate and diverse shades.

"I met Jehan in Paris at the Conservatory of Music. He was the son of the composer and organist Albert Alain. He had been at the keyboards of the great organ of St. Germain en Laye ever since the age of 11; he then had made his musical studies. When I first met him, each year brought him a new honor. In Marcel Dupre's organ class, in between two examinations, he would draw the most charming figures of legend, or, in a rather medieval script, marvellous letters as brilliant as morning dew. As musician, as poet, his distinguished sign was at all times, an outstanding soberness. And to conclude, I will add this: he was a man; a mature man who had known how to carry over a longlived greenness, and an instinct for fairy-like magic from his childhood.

"Today, his art shines out. Whenever I consult the volumes of his works for organ and piano, I seem to be glancing at a picture-book. Jehan, the whole of him, is present in these short and intense pieces, which either have the mood of a smile (*Fortunately the good fairy . . .*) or the melancholy of a confession (*Weider an . . .*) or at other times the decisive and brusque announcement of a masterpiece (*Litanies*). As for the *Three Dances*, magnificently orchestrated by Gallois Montbrun they contain a breath of claim, a color of the beyond that capture the soul all of a sudden. I, myself, recognize in them the secret foreboding, the nostalgic message of one who was to leave too soon.

"Alain was life itself, and such is his work also. It will live."

Bernard Gavoty

Musical critic of the Figaro

RECITALS AND CONCERTS

Christmas Music

in Court and Cathedral

THE GENTLEMEN AND BOYS

OF THE CHOIR OF

THE CHURCH OF ST. SIMON-THE-APOSTLE

UNDER THE DIRECTION OF

ERIC LEWIS

ON MONDAY evening, December 12, it was my pleasure to attend a most unusual, and thoroughly delightful, program of Christmas music, in the Eaton Auditorium in downtown Toronto, Canada. This was the 19th annual performance, under the capable leadership of Eric Lewis, organist and choirmaster of St. Simon-the-Apostle Church in that city.

After the traditional God Save the Queen, played on the 4-manual Casavant organ of some 80 ranks, the program began. But before I comment, I must remark that I cannot recall hearing a more badly muffled organ or a poorer installation. As in numerous auditoria, this is a backstage placement, and what comes through curtains and other mufflings is nothing more than an anemic imitation of the majesty and power designed into this instrument by its builders.

The evening was divided into four sections, each with special scenery and costumes (the latter, by the way, are made by the women of St. Simon's Church) to blend with the origin of the carols sung.

Scene I was devoted to Basque carols, with choristers

dressed magnificently and colorfully. In this group were heard arrangements of four carols by Terry: "Lead me to Thy peaceful manger," "Bethlehem's stall," "Lovely Baby, Mary bore Him," "There came a shy intruder," and "The Infant King," arranged by Marcus Roland, which, in my opinion, was the loveliest of a lovely lot.

Scene II was devoted to Dutch carols, and the setting was night, with twinkling stars, and carollers appropriately garbed as though ready for a night skating expedition. In this group was heard a 15th century tune, "Welcome, Son of Mary," "If ye would hear," two arrangements by J. Rontogen, "A Child is born in Bethlehem" and "A little Child on the earth has been born," and Geoffrey Shaw's setting of "Lord Jesus hath a garden." First and last of this group were especially interesting.

After intermission, Scene III, listed as An English Cathedral, presented a striking setting, with choristers in brilliant red cassocks, white cottas and ruffs, in tiers, arranged to balance a simulated stained glass window, and altar. Carols were Woodward's setting of "Up! Good Christian folk" (based in *Piae Cantiones*); "I sing the birth," with words by Ben Jonson, music by Elgar, and a really beautiful thing; Davies' setting of "The holly and the ivy," Holst's "I saw a fair maiden" (perhaps better known as Lullay my liking), a 15th century German carol "Unto us a Boy is born." The Holst has always been one of my own favorites, and it was sung exquisitely.

Scene IV was indicated on the program for full choir singing modern carols. Perhaps to some the word "modern" would be considered more relative than actual. Heard were "The three Kings," Ivor Atkins' arrangement of the Cornelius melody, and an harmonically rich, lush, yet not sentimental carol; "The Shepherd's cradle song," arranged by MacPherson; "Away in a manger," Imogen Holst's canonically delightful "Cherry, holly and ivy," and finishing with Healey Willan's "The Twelve Days of Christmas."

There is no question about Eric Lewis' ability and handling of the boy voice. His singers evidence that clear, floating,



THE CHOIR OF ST. SIMON-THE-APOSTLE

This view shows them in their home setting. TAO hopes to have some photos of this choir, taken at the performance reported upon.

unforced tone which makes the boy voice an especial delight, and I must admit I've never heard group diction to equal. The music's interpretation was chaste, yet did not lack because of this.

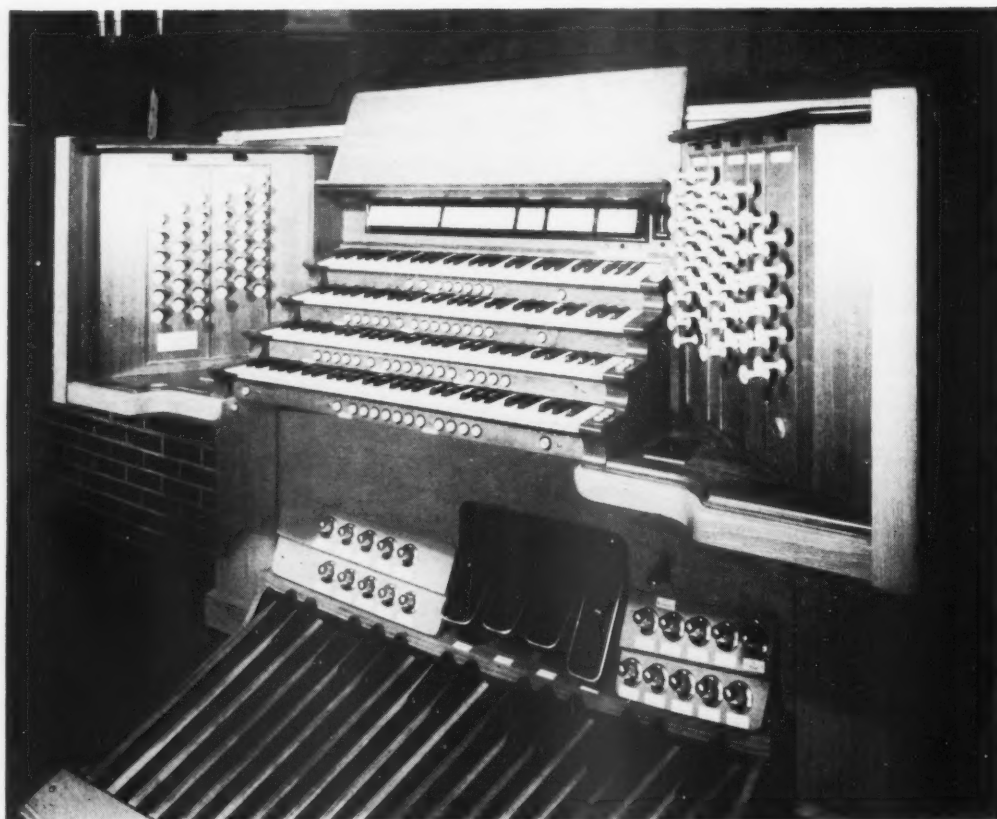
That this presentation is an annual habit in Toronto was proved by a full house, and the audience's genuine, spontaneous applause. Mr. Lewis gave credit, and lavishly, to singers, to choir, to accompanist (Dr. George Brough), and to all who had participated in any way.

I've not heard a superior boy choir in the States, and am happy to have had the opportunity of hearing Mr. Lewis' choristers.—R.B.



ERIC S. LEWIS

Organist and Choirmaster of The Church of St. Simon-the-Apostle, Toronto, a graduate of the Royal Toronto Conservatory of Music, with postgraduate work in England at the Royal School of Church Music, under the late Sir Sidney Nicholson, also with Sir Ernest Bullock, Dr. G. Thalben-Ball and the late Sir Ivor Atkins. Mr. Lewis is one of the most widely known authorities on boy choirs in Canada, is called upon constantly as adjudicator in singing and piano, and for choir festivals. TAO looks forward to an article by Mr. Lewis in the near future, discussing the counter tenor voice.



MOODY BIBLE INSTITUTE CONSOLE

The blond wood console is placed below and far enough in front of choir and pipes that the organist has ample sound perspective for accurate judgment. Height of music desk indicates there is no neck breaking to read a score easily. Stopknobs in left jamb are for Pedal and Swell divisions respectively; those on the right are for, from left to right: Great, Great-Positiv, Choir, Choir-Positiv, and Solo.

STOPLISTS

CHICAGO, ILL.

Moody Bible Institute
M. P. Moller, Inc.
Dedicated, March 1955
V-49. R-64. S-68. B-19. P-3645

PEDAL: V-7. R-11. S-19.

- 16 Contrebasse 32
(Quintade-G)
Bourdon 44
(Flute Conique-S)
- 10 2/3 Quinte 44
- 8 Principal 44
(Quintade-G)
(Bourdon)
(Flute Conique-S)
- 5 1/3 (Quinte)
4 (Principal)
(Nachthorn-V)
(Nachthorn-V)
- 2 Mixture 12-15-19 96
- III Cornet 96
- 16 Trombone 56
(Fagotto-S)
- 8 (Trombone)

- 4 (Trombone)
- GREAT: V-9. R-14. S-9.
Unenclosed
- 16 Quintade 61
- 8 Principal 61
Bourdon 61
Octave 61
- 4 Koppelfloete 61
- 2 2/3 Quinte 61
- 2 Octavin 61
- IV Fourniture 15-19-22-26 244
- III Cymbel 22-26-29 183
Tremulant

POSITIV DUPLEX: S-5.

- 8 Quintaton
- 4 Nachthorn
- 2 Spitzprincipal
- II Sesquialtera
- III Zimbel
Tremulant

SWELL: V-13. R-16. S-15.

- 16 Flute Conique 73
- 8 Rohrfloete 61
(Flute Conique)
Flute Celeste 49
Viola Pomposa 61
Viola Celeste 61
- 4 Prestant 16
Gedeckt 61
Flautino 61
- IV Plein Jeu 19-22-26-29 244
- 16 Contra Fagotto 73
- 8 Trompette 61
(Fagotto)
Vox Humana 61

- 4 Rohr Schalmei 61
Tremulant
- CHOIR: V-9. R-9. S-9.
- 8 Lochgedeckt 61*
- Spitzgamba 61
Erzahler 61
Erzahler Celeste 49
- 4 Gemshorn 61
- 2 2/3 Nasard 61
- 2 Zartfloete 61
- 1 3/5 Terz 61
- 8 Krummhorn 61
Tremulant

*Builder says this is a metal Gedeckt, with the caps pierced.

POSITIV: V-5. R-8. S-5.

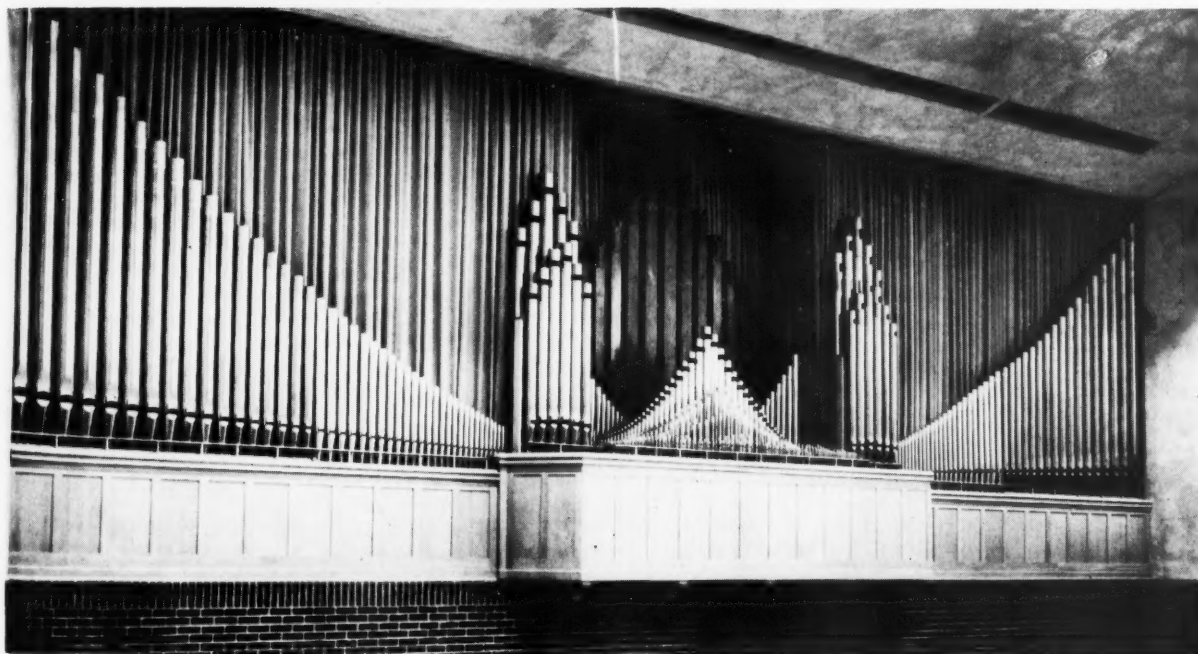
Unenclosed

- 8 Quintaten 61
- 4 Nachthorn 61
- 2 Spitzprincipal 61
- II Sesquialtera 12-17 122
- III Zimbel 29-33-36 183
Tremulant

SOLO: V-6. R-6. S-6.

- 8 Doppelfloete 61
Viole de Gambe 61
Viole Celeste 61
Orchestral Flute 61
- 4 Bombarde 61
English Horn
Tremulant

Information about placement, surrounding construction materials, other essentials may be found in accompanying text, and in captions under photos.



MOODY BIBLE INSTITUTE

This ideally shallow and wide placement should win a prize for its unfettered installation. Center section of pipes is the Positiv. The tower just to the left of the Positiv shows lower 11 pipes of the Great 16' Quintaten; tower to corresponding right are pipes 1 through 11 of the Great 8' Principal. The wooden pipes showing behind the Positiv are Nos. 8 through 24 of the Pedal Contrebasse. Directly behind these wooden pipes (and behind the curtain described after the stoplist) is the unenclosed Great. To the right, behind the curtain are ranks of the unenclosed Pedal, yet further to the right the enclosed Choir. To the left of the center section behind the curtain are the enclosed Swell and Solo divisions. Visible pipes to the left of the tower are the Pedal 10 2/3' Quint; those balancing on the right are the 8' Pedal Principal.

COUPLERS 43:
 Ped.: G-8-4. S-8-4. C-8-4. L-8-4. GV-8.
 CV-8.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 L-16-8-4.
 Sw.: S-16-8-4. L-16-8-4.
 Ch.: S-16-8-4. C-16-8-4. L-8-4.
 So.: G-8. S-8-4. L-16-8-4. CV-8.
 Crescendos 4: S. C. L. Register.
 Combons 54: P-8. G-7. S-8. C-7. L-6.
 GV-4: CV-4. Tutti-10.

Ensembles 1: Full-Organ.
 Reversibles 4: G-P. S-P. C-P. L-P.
 Cancels 2: Tutti. Coupler.

In answer to a TAO query, Mr. H. M. Ridgely of M. P. Moller, Inc., informs that "the material used in the drape-screen is known as Swedish scrim. It is a very thin cloth and is most satisfactory for this purpose. As to the construction materials of floor, walls and ceiling, in the organ chamber the walls are cement and building block covered with Keene's cement, which as you know is a good hard finish. In the auditorium itself, the lower part of the walls are brick and plaster above, and the ceiling is plaster. There is some acoustical treatment given to the plaster and although there is not much actual reverberation in the building the acoustical conditions are rather unusual. Sound seems to carry throughout the entire large auditorium and we were amazed at the results of the organ and anyone speaking on the stage. The sound, or tone, seems to be the same at the rear of the auditorium as it is in the front.

"As to any problems we had in relation to space requirements, space relationships to console and choir, etc., there were really no problems here as we feel the installation was almost ideal. You can see from the picture that the organ extends the entire width across the back of the choir space with a very good and open location, and the console and choir are so located that the effect of the organ is very good indeed.

"The composition of the Pedal 3-rank Mixture is 12-15-19, starting the 12th at 5 1/3', the 15th at 4', and the 19th at 2 2/3'."

PITTSBURGH, PENNA.
 Sixth United Presbyterian
 Aeolian-Skinner Organ Co.
 Dedicated Nov. 5, 1955
 Recitalist: Catharine Crozier
 Organist: John R. Lively
 V-54. R-73. S-68. P-3491. B-3.
 PEDAL: V-8. R-11. S-17. B-3.

32 Flute Conique 44
 16 (Flute Conique)
 Bourdon 44
 (Quintaten-GT)
 (Contre Salicional-S)
 Contrebasse 32
 8 Principal 32
 Spitzfloete 32
 (Bourdon)
 4 Choral Bass 32
 IV Fourniture 128
 16 Posaune 56
 (Contre Trompette-S)
 8 (Posaune)
 (Trompette-S)
 4 (Posaune)
 (Clarion-S)

GREAT: V-8. R-13. S-10

16 Quintaten 61
 8 Principal 61
 Bourdon 61
 4 Principal 61
 2 2/3 Quint 61
 2 Superoctave 61
 IV Fourniture 244
 III Cymbel 183
 — Chimes 25b
 Zimbelstern

SWELL: V-14. R-19. S-15.

16 Contre Salicional 68
 8 Geigen 68
 Gedeckt 68
 Viole de Gambe 68
 Viole Celeste 68
 4 Geigenoctave 68
 Flauto Traverso 68
 2 Fifteenth 61
 III Plein-jeu 183
 IV Scharf 244
 16 Contre Trompette 68
 8 Trompette 68
 Hautbois 68
 4 Clairon 68
 Tremulant

CHOIR: V-11. R-13. S-13.

8 Concert Flute 68
 Viola Pomposa 68
 Dolcan 68
 Dolcan Celeste 56
 4 Prestant 68
 Koppelfloete 68
 2 2/3 Nasat 61
 III Scharf 183
 16 Dulcian 68
 8 Cromorne 68
 4 Regal 68
 — Harp 61 bars
 Tremulant

POSITIV: V-7. R-9. S-7.

8 Singendgedeckt 61
 4 Nachthorn 61
 2 Spillfloete 61
 I 3/5 Tierce 61
 I 1/3 Larigot 61

I Siffloete 61
 III Zimbel 183
 ANTIPHONAL: V-6. R-8. S-6
 8 Spitzprinzpal 68
 Flauto Dolce 68
 Gedeckt 68
 4 Principal 68
 Flute 68

III Acuta 183

COUPLERS 32:

Ped.: G. S-8-4. C-8-4. Pos.-8-4. Ant.
 Gt.: G. S-16-8-4. C-16-8-4. Pos. Ant.
 Sw.: S-16-8-4. Pos. Ant.
 Ch.: S-16-8-4. C-16-8-4. Pos. Ant.
 Ant.: Ant. 16-4.

Crescendos 4: S. C. Ant. Register.
 Combons 48: P-6. G-6. S-6. C-6.

Pos.-6. Ant.-6. Tutti-12.

Reversibles 3: GP. SP. CP.

Ensembles 1: Full-organ.

Cancels 1: Tutti

Blowers: 7 1/2 h.p. Orgoblo

3/4 h.p. Orgoblo

Action-Current: Orgelectra

Reading the four manuals from the top down: Antiphonal, Swell, Great, Choir-Positiv. The builder informs TAO that the Choir Harp was rebuilt from an Austin installation.

CATHARINE CROZIER

Langlais, Hymnes d'actions

Roger-Ducasse, Pastoral

Bach, Nun freut euch

Passacaglia and Fugue

Franck, Bm choral

Langlais, Arabesque sur les flutes

Sowerby, Requiesscat in pace

Dupre, Noel Variations

John R. Lively, director of music here, wrote his choir did Vaughan Williams' "Hodie" on December 12, for the first Pittsburgh performance; also that "the organ is very exciting."

The actual service of dedication took place October 30, at which time Mr. Lively played, as prelude: Handel, Andante, Concerto I
 Guilain, Suite on the Second Theme
 Bach, Cm Fantasy and Fugue
 Giroud, Toccata pour l'Elevation
 Langlais, Dialogue sur les mixtures

His offertory was d'Aquin's "Noel Grand Jeu et Duo," postlude Bach's Toccata in C. His choir at this service sang Haydn's "Te Deum in C," and Vaughan Williams' "Benedicite in D."

T. S. B. SPEAKING

Being positive we are right and all others wrong if they disagree, is a sign of enthusiasm—and most likely ignorance. If you blame Mr. Berry for anything I say here you will be both wrong and ignorant; better see December page 374 again.

The more I know of the world about me, the more I'm convinced there is little right or wrong in most problems but only opinion and preference; and these opinions and preferences apply only to ourselves individually, not to the other fellow. The New York Times January 11 recorded "The Supreme Court divided five to four in upholding the Appeals Court" in a case that had been fought through the necessary string of lower courts, finally landing twice in the Supreme Court. Once the verdict had been four to four. In all these courts the verdicts were reached by expert legal minds of the highest quality after careful study of all the evidence.

But some of the people involved were not satisfied with the results and the case was continued. When our most expert experts disagree on legal verdicts of right or wrong, what kind of a guy is an organist who would believe other organists should think as he does?

The upshot? Be as enthusiastic and fixed in your own decisions as you like, but don't make the blunder of thinking your notions can be applicable to anyone else.

In a televised interview Dean Acheson seemed to divide humanity into two groups, the Militant Minority that put things over on the citizenry, and the Acquiescent Majority that paid no attention to the damages thereby closing in on them. It is high time our organ world began to protect itself and its future against the loud-mouth minority and held more loyally to the vastly better opinions and practices of those who through the centuries tried to make music more musical and make it appeal because it was beautiful to hear, not because somebody told them it was the proper thing to do.

Our world is in a mess because we accept too many new things, question too few, and lack the gumption to actively oppose communism in music. Communism is not beauty, it's the effrontery of a creature who has no soul of his own and is determined you shall not have one either. You have proof of it in every organ recital you hear. Music for enjoyment? Heavens no; music written according to rules—the type of trash most likely to win a prize from those totally incompetent to judge.

Dr. Philip James years ago won a \$5,000 prize with an orchestral suite in which he used his mastery of music to poke fun at the radio industry and at the same time give genuine musical pleasure to a cultured public; it was grand. Horatio Parker before that won \$10,000 as a prize for writing an American opera, and it was performed twice; a flop. Dr. James was writing music for music's sake, Mr. Parker for dollars' sake.

No profession is subjected to so many insults as that of music; between thousands of nauseating bits of supposed advertising that ruined the nation-wide televised Tournament of Roses in Pasadena, the announcers constantly referred to the number of "musicians" in the various bands, all too many of them composed of school children. These kids also studied arithmetic in school, but would anyone have called them mathematicians? They were no more musicians than the horses being ridden in that same parade. Because a child can beat a drum or toot a cornet doesn't make him a musician at all but only a pest to the neighbors. A person is not a musician till he has studied music seriously for a half-dozen years and practiced it in paying jobs equally long.

Most of the band-members were rank amateurs making

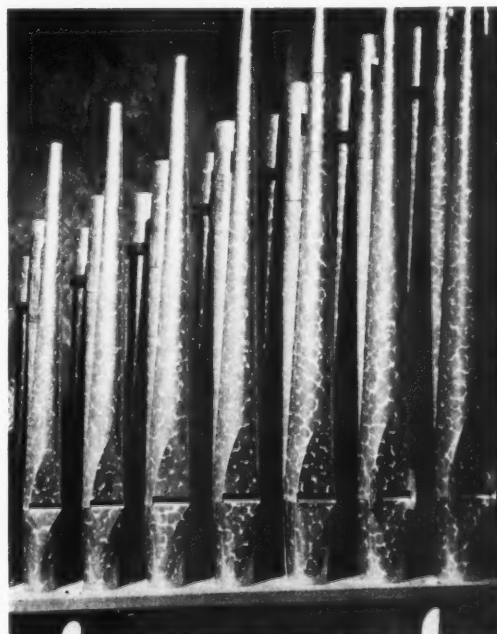
rank noises capable of being accepted as music only by people equally ignorant and equally devoid of knowing how to use words honestly. Not an organist in the land who does not suffer from public indifference to truth. Then when salaries in the lower and middle brackets remain inadequate, we're too blind to see that the fault is not the public's but our own.

Of all musicians damaged by this failing, the organist suffers most. We can do little about it till we distinguish between those who play an organ on Sundays for the little money they earn, and those competent individuals who have studied and practiced the art on a par with the requirements for lawyers and physicians.

And if the organist suffers by such infantile mentalities, the organ fares much worse, for today the public has been propagandized into accepting as an organ anything that faintly seems to toot like one. There is just one intelligent and honest definition of the word Organ: An instrument of music producing its tones by wind-blown pipes. Anything else imitative may be an Imitation Organ, or an Electrotone, or Harmonium; but it can never in the wide world be an organ till our national honesty has sunk so low that we accept rayon as silk, oleomargarine as butter.

With labor unions and taxes gone wild, organs essentially cost more, but they give more. Yet the electrotones have been an enormous benefactor of the whole organ world because they weigh less than a piano, can now be owned by any professional organist who wants one in his or her studio, can be moved from one home to another even more easily than a piano, and give an organist the benefit of perfectly adequate practise in the convenience of his own home.

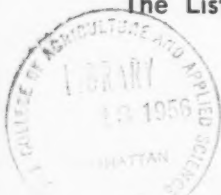
Truly the organist faces a finer future than could be imagined by his granddaddy, but we've got to get back to doing our own thinking undisturbed by the high-level propaganda so many are trying to cram down our throats because they are tired of music and think we too should be.—T. Scott Buhrman.



*Pedal Mixture Pipes
Photography by Ernest White*

EDITORIALY YOURS

The Listener



PRECISELY HOW DO PEOPLE LISTEN? Obviously, general statements about norms, groups, masses of people are as ridiculous as they are dangerous. However, certain observations may be made with relative safety, understanding, and validity.

Two kinds of listening may be recognized: subjective and objective. Let us examine for a moment the former. The subjective listener is he who relates all that he hears to his own personal feelings, emotions of the moment—actually, pretty much to his physical, mental and emotional condition at a given time.

In other words, what he hears at one particular time may send him into ecstasies, yet revolt him a month or a year later. There is no attempt here to set forth reasons for this for your editor is without qualification to do so. Of course, part of this can be linked to the fact of growth, or to arbitrary restrictions self-imposed.

In the department of public or printed criticism, subjective listening is a prime hazard, and completely invalid. If one, like myself, who attends recitals and concerts regularly, and who passes on comments to you in these pages, were to make reviews subjective reactions, purely, there would be nothing in them you could accept. They would be little else than the emanations of my feelings of the moment—never a very safe criterion or sound basis for judgment.

But let's get away from me. When you attend recitals and concerts, do you listen subjectively? If you do, you are missing an awful lot, for you are exposing both performer and music to your own mental, physical, and emotional condition of the moment. You are allowing prejudices, pet likes and dislikes to enter where they don't belong.

By so doing you are treating yourself unkindly (yes, you are). Your listening is actually so warped you may as well have stayed home. Do I hear comments like: "Well, I may not know all there is to know about music, but I sure know what I like." This statement may, or may not, be intimately related to the theme in question, but it does have a bearing on all too many organists' thinking and listening habits—not only about recitals but about music in general.

This sort of attitude reveals a narrowness, a hidebound insistence which shows you have closed your mind to the largest possible horizon, both intellectually and musically. You, consciously or otherwise, are insisting on limiting yourself to the familiar, to the areas of that music (and the interpretive performance of it) which you were taught in your student days, and from which you have not yet recovered!

No musician is a complete entity, as such, who so thinks. No musicians, or listeners, without completely open, unbiased minds about music of any school or period or era, are completely adult. Now how do you like them apples?

This brings us to the business of objective listening. The word "objective" to us is synonymous with dispassionate, unbiased, open-minded. The objective listener is he who is able to discipline his own feelings, thoughts, and emotions, so that he is fully and intelligently capable of digesting, assimilating, and judging what he hears with personality factors,

background and training, a good deal else strained out. How well either you or I succeed in this is another question. Our intentions may be the best, but we frequently fail. In my case, it would seem a less than best choice of words, now and then, is a stumbling block, to judge from some of the letters which reach my desk—letters which object to or quarrel with reviews appearing in these pages.

Theoretically, pure objectivity in listening could be a pretty dull thing, one suspects. Its unhumanness could make it almost lethal. Objective listening also requires a certain amount of the human factor.

In listening of *any* kind, certain personality factors must necessarily be a true part. I'm referring, and most especially in the organ recital, to the personalities of the performer, the instrument, and the room in which the organ stands. Beyond that, to the possibilities of the physical, mental and emotional condition of the performer as he "recites." About this, of course, few of us would be aware. However, anyone with intelligence—anyone who has taken the trouble to expose himself to valid information about such things (and they importantly include acoustics) will secure a far more accurate, a vastly richer experience from listening. It may be this person may have to do some fancy rationalizing once in a while, but when don't you?

Quite frankly, there are times when it is next to impossible to be completely honest, yet fair, in writing reviews of recitals and concerts. Oftentimes honesty, in print, becomes causticness, may easily (though not necessarily) be interpreted as the height of subjectivity. It's a rough go for a reviewer to state what he actually thinks—objectively—in terms which will mean the same thing to thousands of readers, few of whom will interpret these words in quite the same way.

In conclusion, I make a direct plea to you, as listeners. Although you may not be able, or willing, to make your listening a completely and utterly objective thing, at least be fair enough to allow enough leeway in your thinking, and comments, for your own pet foibles, theories, likes and dislikes. Require yourself to permit the truth of what you hear ingress in a sufficiently intelligent adult manner, that your judgment, in retrospect, is as fair to performer, instrument, and room, as it is to yourself. Is this asking too much?

NOUVEAU RICH

The over-night millionaire wanted the best of everything. He went into a music shop and asked to see their most expensive violin. The assistant brought out a beautiful instrument, made in 1730.

"Wait a minute," said the millionaire. "You say this fiddle was made in 1730?"

"That's right."

"Then tell me; is the company that made it still in business?"

"Of course not!" exclaimed the assistant.

"Then it's no good," decided the rich man. "What would I do for spare parts?"—Tid-Bits, London

OF BACHELORS

Don't pity the unmarried man—he can keep his bachelor quarters until they become dollars.—Leo Sanford

Frailties in Organists

Rowland W. Dunham, F. A. G. O.

ORGANISTS OF TODAY are, as a group, a rather superior set of musicians in many ways. There is a larger percentage who are equipped with good technic and knowledge of tonal color. This is due to the greatly improved facilities for practice available to students. Improved consoles with electric actions and the modern concave, radiating pedal board promote far greater facility than in the previous days of muscular necessity—though we hear of some who are advocating a return to direct mechanical action.

In spite of the seeming improvement in the craft there persists a number of glaring deficiencies which should merit serious consideration by many in the profession. These faults are caused by a tendency to "get by" with the minimum of effort, by an aversion for regular practice, by incomplete musicianship and by an unwillingness to subject the individual to frequent self-appraisal.

Let us take a look at some of the evidence of these frailties. This reprehensible tendency to attempt to "get by" with little effort is by no means recent. Most people have a streak of laziness within their persons which makes it seem excusable to perform their tasks with as little actual labor as possible. One of the most conspicuous proofs that may be discovered is discerned in careless playing which contains an inexcusable number of wrong notes. Often this is a habit which is the result of vicious early training, perhaps on the piano. Of course one may condone a mistake occasionally in a composition of some technical difficulty. Mr. Farnam used to insist they should be rare, with proper preparation. Many will recall that this gentleman was amazingly meticulous in this respect. There is no reason, however, for false notes in such a simple matter as playing a hymn tune, especially in the organ introductory playing over. I would venture to suggest that one such error in a month might be the maximum tolerance. In solo organ pieces the performance ought to be free from technical faults, carefully worked out in phrasing, registration and appropriate tempo and style. The mere playing of notes, even accurately, is hardly a reflection of a composer's intent. While the bulk of a congregation will be unaware of perfunctory playing there will be many a sensitive music lover who will find little comfort in any lackadaisical exposition of a worthy piece of music. The general use of printed church programs requires an early selection of organ works for every service. This does not permit of last-minute choices. But many organists are tempted either to program works which look well in print or to write down hastily a piece which is uninteresting or inappropriate.

Practice by the organist is likely to be slighted since one may easily confine his repertoire to literature of limited scope or inconsequential merit. To play well at all times needs to be the aim of us all. This cannot be accomplished without unrelenting practice. Chore though this routine may seem to some, there can be no progress in musical effort or no honesty in performing his duties, when the incumbent decides to forego such a disagreeable

task. While his salary may seem inadequate and the appreciation of superior playing lacking, the matter of personal advancement is something he owes to his professional integrity. My own belief is that the organist of the most unimportant post ought to practice each day seriously and at some length.

Musicianship is a subject that could be considered at great length. Organists are presumed to have a considerable supply of this, the most important of his assets. In the interpretation of standard works, most of the details of performance are indicated, or, as in Bach, clearly suggested. Musicianship is demanded in the accuracy of his application, his adherence to the printed notes, to his ability to reflect the style and details. By far the most cogent of the organists' powers are those many occasions where he must fill in a few measures in the service—a short improvisation. These extemporaneous efforts will reveal his imagination and mastery of the materials of music unmistakably. Whether the musician of today is less skilled I would not venture an opinion.

In listening to the attempts in the services of many churches over the air, my impression is that any study the organist has undergone in harmony and counterpoint has been futile insofar as actual application is concerned. When themes of previous or subsequent pieces are used (properly) the characteristics disappear and a confused series of passages bear little relationship. Where a modulation is to be consummated chord selection is usually clumsy and unmusical. When the material is all new the inadequacies are often pathetically exposed. Only elementary triads, often in that awkward 6/4 position, appear sprinkled in with that trite refuge of the inept, the dominant seventh chord. I have often thought that the elimination of keyboard harmony in large doses with each successive chapter of the book, has resulted in this appalling inability to use chords expertly. This matter of short improvisations (and modulations) is one which every organist ought to investigate exhaustively.

How many organists can transpose even a simple hymn tune at sight with accuracy? A look at the records of A G O examinations will disclose the tragedies that occur even when the candidates have been presumed to make some preparation. If you cannot do this relatively easy task it behooves you to study it for your own self-protection and complete musicianship. In this field and in modulation, J. Fischer and Bro. has comprehensive books that will bring results—one on "Modulation" by Edward Shippen Barnes and my own "Practical Transposition for Pianists and Organists." It seems to me to be quite absurd that an organist should be lacking so completely in such elementary areas as intelligent modulation and transposition of simple music at sight—without having to write it out in the new key beforehand.

These are a few of the rampant shortcomings that have been evident in church organ performances I have heard. Any attempt to remedy any or all will demand a desire to become more efficient which would result in far greater mastery and ease of mind, and a determination derived from self-examination to rise from the ranks of bunglers to the eminence of the complete organist.

Musings from the British Post

Charles E. Billings, Jr., M. D.

Since my last letter, Christmas has come and gone. We have heard numberless carols, the *Messiah*, done by the Huddersfield Choral Society (an annual radio event) and other special musical offerings.

One of the more amusing, if infuriating, Christmas broadcasts was not musical. Alistair Cooke, a *Manchester Guardian* correspondent living in America, broadcast his impressions of Christmas in New York. His weekly commentaries make it easier to understand why the British have—to put it mildly—some rather quaint ideas about Americans.

I want to describe further the broadcast music available here. It is B.B.C.'s apparent intent to present a fair cross-section of world musical thought. On the whole, I think it succeeds admirably. In a recent week, the Home Service devoted 31 hours (27% of its total time) to serious music of one sort or another. The Third Program devotes from 25 to 40% of its available hours to the subject. Less time is allotted on the Light program, though even there, at least an hour a day is set aside for symphonic works.

Britain has several competent regional orchestras, each of which is widely heard over B.B.C. The Royal Philharmonic Orchestra, B.B.C. Symphony, Halle Orchestra, and other world-famous organizations give frequent radio concerts. Several excellent smaller ensembles and soloists are utilized regularly.

Music played ranges from ancient liturgical works to modern music of many schools; this week, for instance, one may hear the first English performance of Piston's Fourth Symphony, Samuel Barber's overture, "School for Scandal," and several other contemporary works; this is certainly a highly satisfactory record.

Other devices are employed; I think immediately of the weekly series of half-hour broadcasts featuring the music of a different composer each week, or of the current six-part dramatization of the lives of Gilbert and Sullivan as examples.

As regards church music: evensong is broadcast from a different cathedral each week; one is thus able to hear the work of most of the major choirs. Other occasional programs allow study of many of the choral groups which form an important part of Britain's musical tradition. The Christmas season, of course, has been particularly rewarding in this respect. The best choirs set a high standard of performance; as I noted earlier, however, church music tends to be rather uniform throughout England; I have thus far found little enthusiasm for the new or unusual in church music.

Lastly, we come to organ music. If it is true that "the last shall be first," organists on the B.B.C. will occupy an honored place in the hereafter; they don't here. At present, the Home Service devotes one-half hour a week (0.4% of its time) to organ music. The Third has no regular concerts, though it occasionally schedules a recital, and more often uses short organ works as "fillers" between longer programs.

Each of the regular Sunday concerts is played by a different organist. In an effort to achieve continuity, one composer is featured on each of several successive programs; this fall, we have heard a Reger work each Sunday. Some of the programs have been magnificent; I recall with much pleasure the exciting broadcast by Douglas Guest from Salisbury Cathedral; the variety of his recital was balanced by excellent technique and registration. Others, I fear, have been deadly, with dull registration, poor choice of music, and in some cases, poor technique as well.

The occasional recitals on the Third have been better; in October, we heard Brahms' organ works, beautifully played

by Ralph Downes; a Christmas concert included one contemporary American work. It is lamentable that such programs are so infrequent.

In general, then, broadcast music here is of a high order. If performances are not always superb, they are almost always highly competent. Organ music is heard less often than it should be; it is not, I am sorry to say, of uniform quality. That this is so, I think, indicates a tendency in organists here which is not unheard-of at home; playing most of the time for laymen, undisturbed by adequate criticism, most of us are apt to view our work through rose-colored glasses, if we scrutinize it at all. It seems unfortunate that we play the most versatile instrument known, and often do it so inadequately with respect both to its capabilities—and to ours.

POSTSCRIPT: As I complete this, on the eve of the New Year, I find the announcement in next week's *Radio Times* of two programs which make me wonder whether B.B.C., like others, has been making New Year's resolutions. A commentary, with illustrations, on the new Royal Festival Hall organ will be heard on the Home Service; the Third begins a series of six lecture-recitals on the Baroque organ and its predecessors, with Geraint Jones as organist. I shall be happy to write an apology for the two letters I have written on the B.B.C., if this laudable trend continues; time will tell. A very happy New Year to everyone at home.

MUSIC FOR ORGAN

J. S. Bach-Scovill-Hennefield — "Twenty-One New Chorales," 57p, \$2.75, Peer International (Southern Music Publishing Co., N. Y.), a group of heretofore not arranged-for-organ works taken from church cantatas, as were the Six Schuebler Chorales. The music in this set is usable throughout the Church Year, has, in addition to the new arrangements, sources, in the back of the volume. Admittedly, there may be a wealth of this type of material already, yet there is with many organists a desire for pieces not so often used. Some of the pieces will require a facile pair of feet, but should not be considered beyond the ken of most trained musicians. While on the whole the editing and arranging are good, there is some doubt that numerous manual stretches noted are possible for the average-size hand.

Halsey Stevens—"Improvisation on 'Divinum Mysterium,'" 2p, 60c, Peer-Southern, a short, harmonically forward, nondissonant setting of a plainsong Christmastide hymn which could be highly usable as a prelude.—R.B.

Service Lists

ERNEST WHITE, Mus. Dir.
EDWARD LINZEL, O. & C.
Church of St. Mary the Virgin, New York
February 1956

*Plainchant, Missa Magnae Deus potentiae
*Ghedini, Missa monodica
Ravenscroft, O Jesu meek
**Whitlock, Mag. & Nunc dim.
Bruckner, Tota pulchra es, Maria
**Tallis, Mag. & Nunc dim.
Palestrina, O Domine Jesu
Faure, Tantum ergo
*Faure, Messe basse
Palestrina, Ego sum panis vivus
**Tallis, Mag. & Nunc dim.

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Central Presbyterian Church
Lafayette, Indiana

Donald Coats

ST. JAMES' CHURCH
Madison Ave. at 71st St., New York City

Dubert Dennis

M.M.
TEACHER — CONCERTS
ST. PAUL'S CATHEDRAL
Oklahoma City, Oklahoma

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M.Mus., A.A.G.O.
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Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH
Bethlehem

Harold Fink

Recitals
Tenafly New Jersey

Goodman, Ego sum panis vivus
Calvesius, O salutaris
Titcomb, Panis angelicus
Kodaly, Tantum ergo No. 4
*Hassler, Missa Secunda
Plainchant, Credo IV
Kodaly, Pange lingua
Byrd, Ave verum
*Rehm, Missa Ferialis
diLasso, Tristis est anima mea
**Plainchant, Litany
Byrd, Turn our captivity
Peeters, O salutaris
Unknown, Adoramus te
Peeters, Tantum ergo
*Victoria, Miss Vidi speciosam
Lotti, Crucifixus
**Plainchant, Litany
Bruckner, Christus factus est
de la Rue, O salutaris
Noyon, Benedictus
Desderi, Tantum ergo

REUEL LAHMER, O. & C.
Ascension, Pittsburgh, Pa.
1955 Choral Music Resume

Anerio, Jesus once for our salvation
Arensky, Praise ye the Lord
Bach, At Thy feet we humbly bow
In faith I calmly rest
Praise Him
Wake, awake
Bortniansky, Like a choir
Candlyn, Ben. es, Domine
Chapman, Let all the world
Cornelius, Three Kings
Farrant, Lord for thy tender
Franck, Psalm 150
Gaul, Ben. es, Domine
Gretchaninoff, Cherubic hymn
Handel, Hallelujah

How excellent Thy Name
Haydn, Achieved is the glorious work
Holst, Christmas story
Ippolitov-Ivanov, Bless the Lord
Jennings, Springs in the desert
Lahmer, Advent Service: Armour of Light
Good Friday Service

O come let us sing
Leisring, Ye sons and daughters
MacFarlane, Christ our Passover
Mendelssohn, Judge me, O God

There shall a star
Mozart, We worship Thee, O Christ
Rowley, Praise
Schuetky, Send forth Thy Spirit
Schuetz, Pharisee and the Publican
Shaw, With a voice of singing
Sowerby, Benedictus
Stokowski, Benedicite
Tchesnekov, Salvation belongeth
Thiman, Te Deum
Trad.-Davison, Ye watchers
Tschaiowsky, O Thou from whom
Vaughan Williams, For all the saints
Fantasia on Christmas Carols
Voriss, See the Conqueror

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MARGUERITE HAVEY

Whitehead, King's welcome
Organ Preludes Resume 1955
Heinrich Bach, Christ is risen
J.B.Bach, From heaven high
J.C.Bach, How lovely shines
J.S.Bach, Blessed Jesu at Thy Word
Christ is risen again
Come Redeemer of mankind
From heaven high
Kyrie, God celestial fire
O God, be merciful
Old year has passed away
Soothe, pour out thy faith
Boehm, All glory be to God
In death's strong grasp
Brahms, Deck thyself
Lo, how a rose
Buxtehude, A mighty fortress
Come, Holy Ghost
Come, Thou Saviour
How lovely shines
My soul now bless
That Thy faith
We now implore God
Darke, How sweet the Name
J.C.F.Fischer, O Spirit divine
Frescobaldi, Toccata per l'Elevazione
Handel, Air

Grand choeur
Hanff, O God be merciful
God, my faithful God
Hoeltz-Nickel, Built on a rock
Johnson, Prayer for a clean heart
Whither the burden of my sin
Kittel, According to the kindness
Krebs, Dearest Jesu
Jesu, my life's Joy
Kuhnau, O Sacred Head
Kerchoven, Fantasia in C
Lahmer, Creator of the stars
King glorious
Praise God in His heaven
Song
What star is this
Margery Moore, Our Father Who art
Herzliebster Jesu
Mozart, Fantasia in F
Muffat, Fugue
Oldroyd, Two liturgical preludes
Pachelbel, A mighty fortress
From heaven high
In Thee alone
Lord Christ on Thee
My inmost heart now rises
Praetorius, God's Holy Word
Purcell, Prelude
Roseingrave, Voluntary in Cm

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Scheidt, God the Father
 Out of the deep
 When on the cross
 Vaughan Williams, Rhosymedre
 Walther, According to the kindness
 Blessed Jesu at Thy Word
 From heaven high
 Jesu, priceless treasure
 Now, Holy Spirit
 Out of the deep
 Willan, Come, your hearts
 Jesu, grant me
 Zachau, O Sacred Head
 Our Lord and God
 Zipoli, Canzona

TAO calls to your special attention the catholicity in music choices, chorally and for organ. A fine comprehensive picture is afforded which many church musicians would do well to copy. Reuel Lahmer was composer-in-residence at Carroll College in Wisconsin, later a member of the music department faculty in Colorado College, Colorado Springs, before taking over the music at Church of the Ascension, where he has a choir of boys and men. Although not

enough of it is published, Mr. Lahmer has a sizable list of compositions for organ, voices, orchestra and other media.

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 1954 Choral Music Resume

The following list includes all of the music sung by Mr. Clarke's seven choral groups.

Arcadelt, Holy Redeemer
 Arensky, O Lord, our God
 O praise the Lord
 Arkhangelsky, Hear my prayer
 Incline Thine ear
 Attwood, Teach me, O Lord
 Bach, Alleluia (Unto us a Child is born)
 Break forth
 Come, let us all this day
 From deepest woe
 Jesu, joy
 O wondrous love
 Thee with tender care

Bairstow, Save us, O Lord
 Balakireff, Lord is in His Holy Temple

Rejoice my soul
 Beach, Evening hymn
 Beethoven, Prayer

Glory of God in nature
 Bennett, God is a spirit
 Bitgood, Hosanna

Prayer is the soul's sincere desire
 Bohemian, Let our gladness know no end
 Bortniansky, Eternal source of every joy

We thank Thee, Lord
 Bowes, Master what shall I do?
 Brahms, How lovely

O heart subdued
 O Jesus, tender Shepherd
 Bruckner, O Lord most holy
 Burcher, Ponder My words
 Candlyn, Thee we adore
 Carissimi, O Blessed Soul
 Chapman, All creatures of God
 Christiansen, Beautiful Saviour

Built on a rock
 Clokey, Why are thou cast down
 Clutsam, Croon, croon

Cocker, O help us, Lord
 Couper, Flute carol
 Curry, Hymnus Cristo

Davies, God be in my head
 Davis, Coventry Carol
 Decius, To God on high be thanks
 DeLamarter, Lord is in His Holy Temple
 Dickinson, Beneath the shadow

For all who watch
 Is this the way
 Lord God we lift to Thee
 Shepherds on this hill
 Shepherd's story
 Thy Word is like a garden
 We adore Thee

Dieterich, Eternal God
 Dubois, Seven last words
 Dvorak, Blessed Jesu, Fount of mercy
 Dykes, Ride on
 Elgar, As torrents in summer

Ellacombe, Hail to the Lord's anointed
 Fanning, When the Lord turned again
 Farrant, Call to remembrance

Hide not Thy face
 Faure, Palms
 Federlein, Hear our prayer
 Fischer, Song of Mary
 Franck, O Lord most holy
 O Jesus, grant me hope
 Psalm 150

Gardiner, Evening hymn
 Gaul, List the Cherubic hymn

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 German, Ye watchers
 Gibbons, O Thou the central Orb
 Glaser, Shepherds, shake off your drowsy
 Glinka, Lord, to Thee our hearts
 Gluck, Father, hear the prayers we offer
 Prayer
 Goss, O Saviour of the World
 Gounod, O divine Redeemer

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 Grazioli, God be with thee
 Grieg, Jesu, Friend of sinners
 Handel, And the glory
 Behold the Lamb
 Hallelujah
 Holy art Thou
 Holy Spirit, truth divine
 How beautiful are the feet
 I know that my Redeemer liveth
 Messiah (complete)
 O Lord, correct me
 Surely He hath borne
 Haydn, Great and glorious
 Lo, my Shepherd is divine
 Heavens are telling
 Hegge, Jesus, dearest Jesus
 Hickley, Balulalow
 Himmel, Incline Thine ear
 Holst, Christmas song
 Heart worships
 Ippolitov-Ivanof, Bless the Lord
 Ireland, Greater love hath no man
 Isaac-Flandorf, Now rest beneath
 Isaak, Lord Jesus Who does love me
 Jacob, Brother James' air
 James, Almighty God of our fathers
 Kalinnikoff, O Lamb of God
 Kitson, Jesu, grant me this I pray
 Lord, it belongs not to my care
 Kremser, Netherlands folk song
 Langlois, Holy Lord God Almighty
 Leontovich, Carol of the bells
 Lundquist, Lord Jesus Who does hear me

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 Lvoff, O Holy Jesu
 McFarlane, Open our eyes
 MacFarren, Lord reigneth
 Malotte, Lord's prayer
 Marcello, Give ear unto Me
 Martini, Blessed are they
 On the Mount of Olives
 Mendelssohn, Cast thy burden
 Give heed, Lord
 He, watching over Israel
 How lovely are the messengers
 I waited for the Lord
 Lift up thine eyes
 Menengali, Blessed are the merciful
 Mozart, Jesu, Word of God Incarnate
 Requiem
 Neumark, If thou but suffer God
 Nevin, Jesus, my Saviour
 Draw me to Thee
 Noble, Go to dark Gethsemane
 Souls of the righteous
 Osgood, Listen, lordings, unto Me
 Palestrina, O Holy Father
 O Holy Jesu
 Praise be to Thee
 We adore Thee
 Pearsall, Praise Jehovah
 Polish, Christmas carol
 Poole-Connor, O Christ Whom now beneath
 Praetorius, Lo, how a rose
 Purcell, Thou knowest, Lord
 Rachmaninoff, Glorious forever
 Reissiger, Lord of spirits
 Rontgen, Cradle song
 Rowley, Praise
 St.-Saens, Jesu, Son of God
 Schindler, Three Kings
 Schubert, Great is Jehovah
 Sanctus
 Schuetky, Send out Thy Spirit
 Shaw, A blessing
 With a voice of singing
 Worship
 Simper, I will feed my flock
 Sowerby, I will lift up mine eyes
 Stainer, Procession to Calvary
 Stanford, And I saw another angel
 Sweelinck, O Lord God to Thee be praise
 Thiman, Immortal, invisible
 Thy Church, O God
 Thompson, Paper reeds by the brooks
 Traditional, Let all mortal flesh
 Were you there
 Who is like Thee
 Tchaikowsky, O Praise the Name
 O Thou from Whom
 Tschesnokoff, Salvation is created
 Vittoria, O wonder ineffable
 Voris, Breathe on me
 Spirit of mercy
 Vuplius, Another year is dawning
 Christ is arisen

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Warlock, Five lesser joys of Mary
Waters, Thou camest, the Bridegroom
Wesley, Lead me, Lord
West, Eternal God is thy refuge
Willan, Before the ending of the day
I looked and behold a white cloud
Williams, Darest thou now, O soul?

O, I would go to Bethlehem
Wood, Twilight shadows fall
TAO seldom prints so extensive a list but in
this instance we believe the above is worthy
of study, first, because it was done in a
Methodist church; second, because a close
study of the composers shows such a wide
coverage in both type and era; lastly, it gives
some idea of the amount of material a choir-

master is liable for when he has a "cradle
to the grave" choral set-up. We cannot
quite make up our minds whether congratula-
tions or condolences are in order.

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ALASTAIR CASSELS-BROWN,
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Smart, Postlude, D
Warlock, Andante
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grams were played Oct. 9, 16, 23, 30:

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Come, Holy Ghost
By the waters of Babylon
Deck thyself
Lord Jesus Christ, be present now
O Lamb of God
Now thank we
From God shall naught divide me
Come, Redeemer of our race
All glory be to God
Jesus Christ, our Lord and Saviour
Come O Creator, Spirit blest
When in the hour of utmost need

Fugue, Gm
Trio-Sonata I
Fantasia and Fugue, Gm
Fantasia, G
Fugue in G
Toccata and Fugue, Dm
Prelude and Fugue, Em
Canzona, Dm
Prelude and Fugue Bm
Alla Breve in D

Chorale and nine variations, O God, Thou
faithful God
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Prelude, Am
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S.C., Nov.20:

Dandrieu, Dialogue
Buxtehude, We pray now to the Holy Ghost
Pachelbel, Toccata and pastorale
Brahms, Deck thyself

Blessed ye who live in faith

Schumann, Sketch, C
Oldroyd, Three Liturgical Improvisations
Jacob, Song of the shepherd
Purvis, Little clocks

Marche grotesque

Divinum mysterium

Mr. Parker was assisted by the First Presby-
terian choir and Carolyn Patterson Parker,
soprano. Program noted that the organ was
a Pilcher, 1925, with new console added in
1951 by M.P.Moller, Inc.

LUTHER T. SPAYDE,

assisted by a small string group, played this
recital Jan.8 in Linn Memorial Methodist
Church, Fayette, Mo.:

Purcell, Trumpet tune and air
Clerambault, Basse et dessus de trompette
Bach, Andante, Sonata 5
Mozart, Sonatas 1 and 4 for organ and strings
Schumann, Canon in Bm
Widor, Andante sostenuto, Gothic Sym.
Langlais, Te Deum
Muset, Partita on Virgo Prudentissima
Stebbins, In summer
Elmore, Donkey dance
Bingham, Twilight at Fiesole
Mulet, Thou art the rock
The program mentioned a Wicks organ.

ALEC WYTON,
at St. John's Cathedral N.Y., Nov.27:
Koetsier, Prelude and Fugue, D
Whitlock, Folk tune
Bach, Three Preludes on Come Thou,
Saviour of the Gentiles
Dec.11:

Bach, Prelude and Fugue, Dm (The
"Violin")

van Hulse, Chorale Preludes

Mendelssohn, Sonata 6

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organist and choirmaster, St. Paul's Cathedral,
Los Angeles, sent TAO a flyer which shows

a highly estimable venture entitled "Sunday
Afternoons on Wilshire." "Last year's series
created sufficient interest that the committee
voted to continue this year. In fact more
churches wanted to be represented on the
program than we could take care of," wrote
Mr. Owen. "The series is sponsored by the
Los Angeles Church Federation, Dr. Gordon
Bachlund, director, in cooperation with the
Los Angeles Chapter AGO." Frank Owen is
general chairman. Each church takes one
month, and every month of the year included
except December. The churches this year:
Jan.: All Saints' Episcopal, Beverly Hills,
Harry Q. Mills, O. & C.
Feb.: First Methodist, Hollywood, Dr. Nor-
man S. Wright, O. & C.
Mar.: First Congregational, Los Angeles,
Melvin Gallagher, O. & C.
Apr.: Wilshire Christian, L. A., Ronald
Huntington, O. & C.
May: First Baptist, L. A., Owen Brady,
O. & C.
June: St. Paul's Cathedral, L. A., Frank K.
Owen, O. & C.
July-Aug.: Westwood Community Methodist,
L. A., Marjorie Kluth, O.
Sep.: St. Vibiana's Cathedral, L. A., Lee
Burns, O.
Oct.: Wilshire Methodist, L. A., Leslie
Sommerville, O. & C.
Nov.: Immanuel Presbyterian, L. A., Clar-
ence Mader, O.

MARGUERITE HAVEY,
assisted by the oldest members of her junior
choir (one of whom designed the Renaissance
costumes), on Jan. 8 presented at the Church
of the Epiphany, N.Y., its annual candlelight
service in the form of a mystery play set to
music from the Bach Christmas Oratorio.
The designs, together with the simple action
were worked out by the boys and girls them-
selves. As Miss Havey wrote TAO: "Bach's
music was not an accompaniment but an in-
tegrating force."

GEORGE SAWYER DUNHAM, 80
A TAO subscriber since 1929 died recently
at his home in South Weymouth, Mass. He
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of New England as a dean of orchestral
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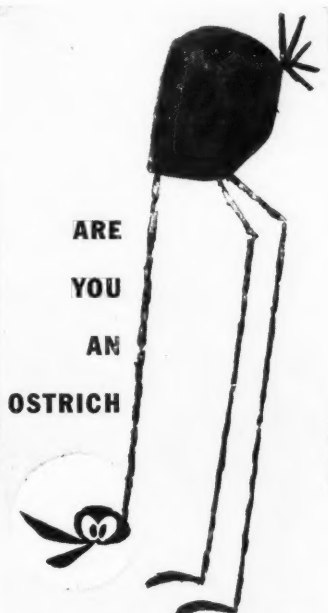
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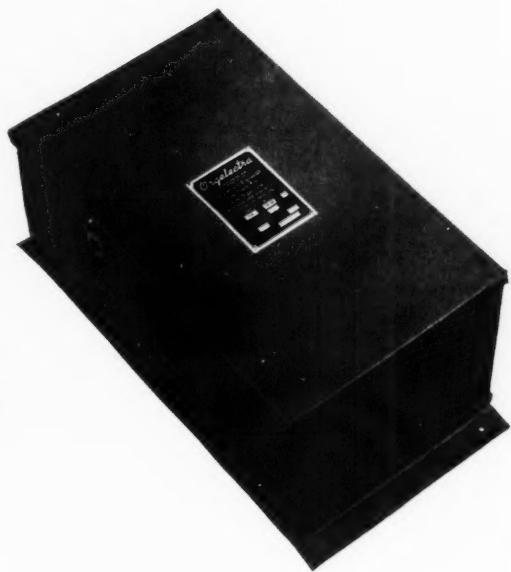
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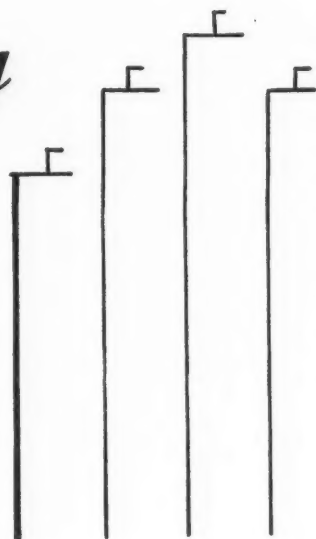
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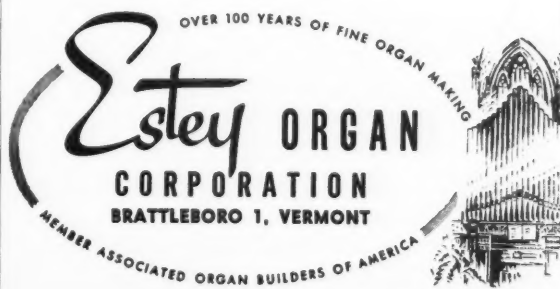
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